

THE NOTRE DAME SCHOLASTIC.

DISCE · QUASI · SEMPER · VICTURUS ·

· VIVE · QUASI · CRAS · MORITURUS ·

VOL. XX.

NOTRE DAME, INDIANA, MAY 14, 1887.

No. 35.

Thou Seemest Like a Flower.

M. E. M., in *Ave Maria*.

Du bist wie eine Blume,
So hold, so schön, so rein;
Ich schau' dich an, und Schmutz
Schleicht mir in's Herz hinein.

Mir ist's, als ob ich die Hände
Auf's Haupt dir legen sollt,
Betend, daß Gott dich erhalte
So rein, und schön, und hold.

—Heine.

Thou seemest like a flower,
So fair and pure thou art;
I watch thee, and a sadness
Steals slowly to my heart.

Upon thy head in blessing
My hand I fain would lay;
Beseeching God to keep thee
Fair, sweet, and pure away.

A Study of the Beautiful.

Philosophers tell us that there are three properties common to all beings—unity, truth and goodness—and that with the last-named there is another property—beauty—so closely allied as, in some respect, to be also classed among these *transcendentals*. Taking the absolute, metaphysical definition given of beauty—"unity in variety"—it will be readily seen that the quality in a sense admits of an application to all things in existence. But the ideas of the beautiful, as the term is commonly understood, are not altogether the subject of intellectual perception. The faculty of the imagination plays an important, and, to a certain extent, directive part in the formation of notions and concepts of things beautiful. All our perceptive faculties—intellectual, moral and sensible—are channels by which impressions of the beautiful are conveyed

to the soul, and the imagination, furnishing ideals, types of character and forms of virtue, is the measure by which the perceptions are tested and formulated.

Beauty, in its proper sense, is that harmony and perfection of outline in created things, or in our conceptions arising out of created things, by which our souls are filled with joy and reminded of the attributes of the Creator. The beautiful, therefore, must not be confounded with the true or the useful. Truth is, indeed, the proper and highest object of the intellect; for the mind, created to *know*, can be satiated only by the possession of truth without an admixture of error; but still it is easy to perceive that there is no essential beauty in mere fact. A common stone is *truly* what it seems; yet there is nothing in it that appeals to our sense of beauty. Much less can the *useful* be identified with the *beautiful*. The common expression "more useful than ornamental" shows at least the distinction which ordinary common sense will always make. To what material use can man turn the lilies of the field, which were long ago declared by Divine Wisdom to be more beautifully arrayed than Solomon in all his glory! And yet what mind is there so dull as not to see more loveliness in a lily than in a spade or a millstone?

It is also an utter fallacy to suppose that beauty is merely *sensuous*. The senses are only the windows through which the soul looks out upon creation. They are at best only a medium of communication between our moral nature and the external world; and according to the purity and perfection of our moral nature must be the healthfulness of the pleasure we find in beautiful things. It is true, indeed, that the history of art and literature furnishes examples of noble productions by persons of immoral lives and conduct; but we may be assured that whatever is truly great in the works of such men emanated from the nobler side of their nature; and the impure alloy is but a most convincing proof of the powerlessness of genius, when severed from conscience, to elevate the moral greatness of the individual.

We find, on reflection, that there are certain attributes which are almost invariably attached, in

some measure, to our ideas of beauty. These attributes always serve to enhance and perfect our sense of the beautiful, and may well be said to be the reflex of the Divine, Uncreated Beauty upon the visible universe. Perhaps the most spiritual quality of beauty is *infinity*. The pleasing effect which nature at break or decline of day produces is due to the idea of infinity suggested to the imagination. We find this idea in some of the finest passages of Dante's "Divine Comedy" and Milton's "Paradise Lost," and in the masterpieces of the greatest painters. The element of infinity is quite different from the love of vastness. The want of beauty in Egyptian art is owing to the confusion of the gigantic and sublime. The conception of the infinite as it exists in the human soul reveals and expresses itself in manifold phases: it may be seen in the craving after light; the longing after truth and reality; the sense of captivity in the environments of this life; the consciousness of an immortal destiny awaiting the soul when it has gone through its earthly course. The universe itself is too limited for the desires of the human soul, which can only find rest in the bosom of the Infinite. As art, in its highest forms, is always spiritual, it endeavors to give expression to the idea of infinity in various ways. The painter may express his sense of the infinite by his delicate tracery and subtle gradations of color; the poet, by his ideal conceptions and dreams of invisible splendor; the musician, by the solemn grandeur and unearthly sweetness of his harmonies.

From the contemplation of creation and the noblest works of art we discover another element of beauty—that is, *unity*. This quality may consist in a community of origin, government, connection or essence. The leaves of trees, the petals of flowers, the rays of sunlight, all exhibit a unity of origin. The unity of the human race is shown by their descent from a common ancestor. The unity of Christian brotherhood is seen in the organization of the Church. *Essential unity*, or the unity of things separately imperfect into a perfect whole, is seen in the relations of human society, in the wondrous framework of our bodies, or in the scholastic conception of the union between body and soul. This kind of unity is founded on *variety*, and is one of the most beautiful examples of the harmonious designs of Providence. Unity is one of the great sources of the melodies of music, which are produced by an arrangement of notes in a harmonious variety, called *proportion*. In painting we find unity produced by an artistic combination of light and shade. The necessity of unity to produce moral energy, or to perfect the conception of beauty, shows the empire of law in the universe.

A constituent of beauty, closely analogous to unity, is *symmetry*, which may be defined as an opposition of equal parts to each other, with a reciprocal balance. We may trace it in animals in the opposition of the sides of the face and in the arrangement of the eyes and of the limbs. We may trace it in the boughs on the opposite sides of trees, and even in the arrangement of the leaves. In painting we find symmetry exhibited by means

of regular grouping, as in the kneeling figures of saints, at either side, in the works of Giotto and Tintoret.

Two other moral attributes of beauty are *purity* and *moderation*. The pagan or merely rationalistic conception of purity seems to have been altogether material, and to have signified merely a condition of healthy, vital energy. Accordingly, the opposite idea signified dissolution and decay. As the idea of light is intimately connected with that of life, we find that when artists sought to embody their conceptions of purity on canvas they always avoided gloom, and shed over their pictures a halo of mild radiance. The material conception of purity has been refined by Christianity into the more spiritual idea of *chasteness*, or freedom from corruption. We are taught to admire not so much the perfection of our physical condition as the elevation of our whole being above all that is gross and sensual. Thus we may regard purity as the evidence of spiritual energy, finding its artistic expression in motion, light and transparency; while we may look upon impurity as a mark of the soul's stagnation and death, most fittingly indicated by forms of gloom, silence and impenetrability.

The quality of *moderation* is the crowning attribute of beauty. Without it, color becomes glaring and form unregulated. It chastens the glowing hues of passions and makes strength look perfect in repose. Moderation is seen in the stillness of nature amid all its strong forces and volcanic agencies. We cannot look without admiration on conscious power, raised by a sense of dignity above petty outbursts of violence. The greatest artists have exhibited most moderation. Michael Angelo, Leonardo da Vinci, Fra Angelico, have never shown any violent use of line or color. And the majestic repose of Dante is perhaps the noblest attribute of his poetry.

Beauty, when thus regarded, is suggestive of the Divine attributes; and it is only when we regard beauty from a purely moral standpoint that we can trace in it these spiritual qualities. Nature, itself teaches this in the influence it exercises over the grand productions of art and literature. So that, whatever the changes wrought by fashion or caprice, the laws of beauty are ever the same; and though taste may be depraved by the spirit of the age, the imagination can always return to the fountain-spring of nature, which will be found the purifier of corrupted art. The dependence of all true art upon nature has been forcibly shown by the poet:

" . . . Nature is made better by no mean,
But nature makes that mean; so o'er that art
Which, you say, adds to nature, is an art
That nature makes."

And, proceeding further, when we realize that

"In contemplation of created things
By steps we may ascend to God,"

we cannot fail to see what a power for good is imparted to the faculty of the soul by which it can appreciate the beautiful. It is only through the power of the imagination—directed by right reason and the moral law—that human art can give us

glimpses of the supernatural. Without this direction we should be confined only to commonplace facts, and even the grandest discoveries of science would be incomprehensible. How cold, insipid, unnatural are those works of painting and literature in which mechanical combinations are substituted for imaginative treatment! But when we look at those glorious works of art of which imagination, soaring aloft upon the pinions of religion and morality, has been the source—the grandest epics of ancient and modern poetry; the Madonnas of Raphael and Fra Angelico; the finest romances of the Middle Ages and the highest efforts of our greatest modern poets—how can we help feeling that without imagination, as a spiritual faculty, the whole domain of art would be a desert, cold, desolate and unilluminated by a single ray of genius!

But, as I have said, this faculty will do something greater, nobler, and more exalted. When we look around us and contemplate the beauty of the universe, the thought is forcibly brought home to us that our Almighty Father in creating beautiful things had a deeper design than to gratify the senses of man. The sun does not shed its beautiful rays for mere utility; the lovely flowers do not blossom in vain. No: There are lofty suggestions in nature which lift the imagination above things earthly. The soul of man is taught to look beyond the fleeting splendors of this sphere, and thus our moral nature is elevated. We feel that the time will come when the darkness which now surrounds us will be dispersed; that the most beautiful visions ever conceived by the human mind will one day be more than realized; that, in spite of depression and sorrow and worldly care, our souls are ever struggling on towards the Light, and that, if we are but true to the grand Ideal, which reason and religion hold out to us, our spirits, freed from the fetters of things material, will at length be gladdened with the radiance of Eternal Beauty.

C. J.

The Poems of Tasso.

Of all the heroic poems written in a language other than our own, the best known is the "*Jerusalem Delivered*." The numerous translations that have been made have so popularized the action, the progress, the ideas and the beautiful proportions of this poem, that it is well known even to those ignorant of the language of which this is one of the masterpieces.

When the *Jerusalem* was published, the *Orlando Furioso* of Ariosto enjoyed the greatest and widest popularity, and at the same time, notwithstanding the care Tasso took to follow a route entirely opposed to that of Ariosto, his enemies accused him of presuming to set himself up as a rival. The most bitter attacks on the author of the *Jerusalem* were made by the *Accademia della Crusca*, which had just been established at Florence (1582). This brought on a very bitter controversy, in which Tasso defended himself by an apology in the form of a dialogue, the moderation and spirit of which

gained for him all hearts. Among the most violent critics of the poem was a young man who no doubt did not foresee either his future greatness or his misfortunes—the famous Galileo. Professor of mathematics, at the age of twenty-six years, in the University of Pisa, Galileo did not neglect literary studies, to which he had always been devoted; he loved poetry, and delighted in making verses; he was passionately fond of Ariosto's productions, and it is said he knew them entirely by heart. In 1590, Galileo wrote an extremely bitter criticism on the *Jerusalem Delivered*; this work was found towards the end of the last century, and printed for the first time in 1773. The attacks of the young Professor are made alike on the style, the invention, the conduct and characters of the poem. The exaggeration of the critic shows his wonderful predilection for Ariosto: "I am sometimes dumbfounded when I see the degraded things that this poet undertakes to describe." Again: "It has always seemed to me that this poet was poor, miserable, entirely devoid of expression, while Ariosto is rich, magnificent and admirable." These passages serve to show the spirit of the time; but, on the other hand, Tasso met with defenders as enthusiastic and zealous as his enemies. In France the poem was received with more favor than in Italy. Although it was known only through bad translations, yet it excited great admiration.

The principal defects in the *Jerusalem* are: abuse of allegory, too great length and minuteness in many descriptions, sentimental subtlety, and not a few puns, which may be excused by the time when the poet lived. "But," says Gingueri, "the choice of subject, the plan, the characters, the sustained and graduated interest, the episodes, the combats, the enchantments, the elevation of thought and eloquence in language, the style always poetic and animated—all these qualities united contribute to maintain the poem in the rank to which it has been assigned."

At the age of eighteen years, Tasso in ten months composed the epic poem of *Rinaldo*. The hero of this poem is Rinaldo, son of Aymon and cousin to Orlando. His love for the beautiful Clarissa, sister of Yvon, king of Gascony, his first deeds in arms to gain her, the difficulties that separated them, and, finally, their union, form the subject, plot and denouement. The action takes place in the time of Charlemagne. The style of this first epic production is more simple, less affected, and also less poetic than what afterwards became the style of Tasso. Still we find even in it harmony, a happy phraseology, fine construction, eloquence in the language, abundance in the descriptions, comparisons and images.

Tasso was never satisfied with his *Jerusalem Delivered*, and formed the design of re-casting it; this he carried out in his *Jerusalem Conquered*. We shall point out the principal differences between the latter and the former. The first change that we perceive is in the invocation: it is not now the immortal muse of Helicon that is invoked, but the celestial intelligences and their chief. Rinaldo has disappeared from the army of the Crusaders,

and in his stead appears the young Richard, son of one of those Guiscards of Normandy who reigned at Naples. To explain this modification, we must understand that Rinaldo had been chosen as one of the heads of the house of Este, and Tasso revenged himself on this house for the bad treatment he had received, by cutting off from his second poem one of those ancestors in whom it gloried. In the second canto, the episode of Olindo and Sofronia was struck out. Sofronia was the portrait of the princess Eleanora d'Este, with whom Tasso had been in love, but was afterwards cured of his passion. Ernimia is changed to Nicia. The whole episode of Armida is the same, except the denouement, in which Tasso suppressed the magic used by the enchantress to free herself from the cavaliers. Cantos XVII and XVIII have been replaced by an entirely new act—the attack by the fleet of the Crusaders. This addition corrects a defect in the *Jerusalem Delivered*, where there is too little mention of this fleet, so important a part of the forces of the Christian army. One would wish to be able to transfer this combat from one poem to the other; it is almost lost in the second and would have been very beautiful in the first. We would also preserve almost entire the vision of Godfrey in Canto XX; the picture of the ancient Sion and the new Jerusalem; God on His throne and in His glory; the angels and saints, their songs and praises; the prediction made to Godfrey, by his father, concerning important events; the revolutions of great and small empires.

In this last piece we find a passage on the absolute supremacy of the Popes. In 1595, an edition of the "Jerusalem Conquered" was brought out in Paris, but was condemned and suppressed by act of Parliament. The reasons were the verses of this passage—condemned according to the act, as "containing ideas contrary to the authority of the king and the good of the kingdom, and as attacking the honor of the late King Henry III and the present King Henry IV."

It is not surprising that the "Gerusalemme Conquistata," which retains all the beauties of the first and contains so much that is new, should have the preference of the author, and meet with such favor when it appeared; but it is still less surprising that the "Gerusalemme Liberata," with all its imperfections, should be more favorably received.

The genius of Tasso shows itself, sometimes brilliantly, in his poem, "The Seven Days of Creation." This was composed under the following circumstances: He was at Naples, with his friend the Marquis Manso, to whom we owe an interesting biography of the poet. The mother of the Marquis was very devout, as was also Tasso himself. His conversations with this lady turned upon subjects of piety. The knowledge, warmth and unction that he displayed charmed her. She engaged him to treat in verse some grand subjects of this kind, and he chose the creation of the world. He composed the first two books in the midst of this delightful retreat, in a passable state of health, and in perfect repose of mind. The remaining five, on the contrary, were composed, or rather sketched,

at Rome, in the last years of his life, when work was no more than a distraction from his sufferings. This is the reason of the difference that may be perceived in the style of the first two cantos and that of the others. This poem is not and could not be anything more than a paraphrase of the first chapter of *Genesis*, for the six days of creation; and of the first part of the second chapter, for the seventh day—the day of rest. In his subject, Tasso met with the inconvenience of descriptions necessarily too long, too continuous, and which leave the poet no other resource than theological, philosophical and moral digressions and discussions. It is, however, to be regretted that Tasso was unable to bring the whole poem to the point of excellence found in the first two books. There we find passages of great beauty, and a certain majesty of style singularly adapted to his subject.

Gingueni shows a curious relation between the "Seven Days" of Tasso and the *First Week*, a French poem of Du Bartas, who was celebrated in his own time, but now is entirely forgotten. The plan of the *Week* is the same as that of the "Seven Days." It is probable that the work of Du Bartas gave Tasso his idea. The *Week* appeared for the first time in France in 1580, and many subsequent editions followed in rapid succession. Tasso knew French very well, and it was only about twelve years after that he commenced his "Seven Days." Besides, the *Week* of Du Bartas was translated into Italian verse, and this translation—which was very successful—was published in 1592, the same year that Tasso conceived the idea of his poem and composed the first two books.

Besides these poems, Tasso has left a great number of interesting letters, sonnets that were very popular in Italy, and philosophical dialogues.

C.

Pleadings.

(CONTINUED.)

Should it be necessary to plead particular customs or private statutes, (for of these the court does not take judicial notice,) the facts which bring the case within the custom or statute should also be pleaded. To plead a statute means to state the facts which bring a case within it, without specially referring to the statute itself. To count upon a statute means to make an express reference to it, as "by force of the statute," or "against the form of the statute in such case made and provided." To recite a statute means to quote or set out its contents. Particular customs and private statutes are treated as matters of fact, and their existence can be put in issue and denied by plea.

The pleadings must state facts positively and directly, and not argumentatively, as where they are left to inference. Nor must they, except in declarations on bonds, covenants and specialties, be stated by way of recital, as under a "whereas." But argumentative pleading is aided by verdict, or on general demurrer, for its faultiness is not in the matter pleaded, but in the manner of pleading

it. A fact must be so pleaded as to admit of a direct negative. The words "because," "although," "for this that," etc., are sufficiently direct to introduce a material averment, as they are treated as terms of affirmation. But "wherefor," is interrogatory, and cannot properly introduce a material averment. The contrary is true as to a *videlicet* or *scilicet*, which means "to wit." The term "to wit" is used when the pleader does not wish to be held to a strict proof of the allegation following. The averment following it particularizes or explains what is general in the averment preceding it; but it cannot enlarge or diminish the meaning of the preceding averment. Material facts averred under a *videlicet* are traversable; and if traversed, or denied, they must be proved. Should an averment after a "to wit" contain matter in itself material, but repugnant to what goes before, the pleading would be faulty. However, should such matter be immaterial, its repugnancy would not affect the pleading. It would be treated as surplusage. Immaterial matter under a *videlicet* cannot be traversed, and need not be proved.

The time of every traversable fact must be stated—it must be referred to some particular day. However, the day stated after a "to wit" need not be strictly proved as laid in the declaration. This is especially true in actions of tort or on a parol contract. But if time is a material element of the transaction it must be correctly stated. Otherwise there may be a variance. And time must be correctly stated when it is to be proved by a record or written instrument referred to in the pleading. Where a material date is alleged, it is not essential to state the time of delivery, as the instrument is presumed to have been delivered on the day of its date. But where the delivery is left to presumption, the plaintiff is bound by the implied date. An averment in the replication that it was delivered on a day different from that implied in the declaration would amount to a departure. A departure means a deviation from what is material in the prior pleadings on the same side. Where the date is not material, a deviation from it in the subsequent pleadings is not a departure. But the defendant follows in his plea the date stated in the declaration, even though it is not the true day, if the latter be not material to his defense. This is done to avoid an apparent discrepancy and the duty of proving a matter that may be of no consequence to him. His allegation of time may be put in the general form, "On the day and year in the declaration mentioned," etc. When the true date is a part of the defense, it should be stated by the defendant. Where trespass was continuous, or continually repeated, it was once customary to allege it with a *continuando*—or that the injury was committed by continuation from one day to another, thus obviating a multiplicity of actions. Now this is done by alleging trespasses to have been committed between certain days.

Time need not be alleged in pleading a negative matter, as where the plaintiff avers that the defendant has not paid a certain debt. No particularity is necessary in respect to the statement of a

thing that never existed or never took place. A negative averment ordinarily requires no proof, the burden being upon him who has the affirmative of the issue. In real actions, too, or actions concerning real estate, it is unnecessary to aver the particular day.

The place of every traversable fact stated in the pleading must be alleged. The particular city, town, village, county and state should be designated. Anciently this was done with a view to the selection of the jury from the locality. In applying this rule, a distinction is to be made between things local and things transitory—or between local and transitory actions. In a local action the venue must be truly stated, while in a transitory action it may be laid in any county where the defendant is found. All actions for tortious injuries to the person, and actions on contracts, are transitory, and may generally be maintained wherever the parties happen to be, whether in the county where the cause of action arose or elsewhere.

Allegations not expressly denied are admitted. Whatever has been admitted on both sides in the pleading cannot be contradicted either in subsequent pleadings or by the verdict.

Each party's pleading is to be taken the more strongly against himself and the more favorably toward his adversary.

Different parts of pleading, if repugnant to each other, neutralize each other. If material, the fault is reached by special demurrer at common law or by motion under the Code. If it be so material in reference to the issue that the pleading does not contain a good cause of action or defense, a general demurrer may be filed.

Surplusage, tautology or redundant matter does not vitiate pleadings. Under the Code it may be rejected on motion. At common law, immaterial averments may become material by the mode of pleading them; but not so under the Code.

An averment on one side may cure an omission on the other. Hence, if an omission be made in the pleading on one side, the subsequent averment on the other side of a fact supplying it will cure the defect. It is unnecessary for either side to aver more than is necessary to constitute a *prima facie* cause of action or defense.

Where the form and legal effect of an instrument relied upon in pleading differ, it must be pleaded according to the legal effect. Under the Code, where it is the foundation of the action and made a part of the pleading, the legal effect is referred to the court. However, this can be done at common law by setting it out in *hæc verba*.

Matter of inducement is that which is simply introductory or explanatory of the substance of the complaint or defense. It is not to be answered or traversed, unless it be material. It is in the nature of a preamble, and serves to elucidate the statement of facts in the declaration.

In personal and mixed actions, although not in penal, the declaration must allege that the injury complained of is to the damage of the plaintiff, and must specify the amount of damage. In personal actions a distinction is made between those

that sound in damages and those that do not. In cases of tort, the main object being to secure redress in damages, they are laid at a sum high enough to cover the whole demand—often twice as much as the plaintiff expects to recover; but where the action is for a liquidated or ascertained debt or a chattel, damages are claimed in respect only to the detention of such debt or chattel. The plaintiff is restricted in his recovery to the damages laid in the declaration. Much less may be given him, but more cannot be claimed.

The damages claimed must be the legal and natural consequences of the act of the defendant. Hence in an action for slander it will not do to allege that by reason thereof certain third persons seized and beat the plaintiff.

The word averment means a positive statement of facts. An averment may be general or particular. A general averment follows the conclusion of an offer to make good or to prove whole pleas containing new affirmative matter. It applies only to pleas, replications and subsequent pleadings. A particular averment is an assurance of the truth of particular facts. In a particular averment the party merely avows the truth of the fact averred, although in a general averment he offers to prove what he asserts. As to its effects, an averment is material or immaterial. It is material when it is of the gist of the action; immaterial, when dealing with necessary particulars in connection with material matters. Immaterial averments need not be alleged, nor proved if alleged. Unnecessary averments need not be alleged; but if alleged, they must be proved. An averment is necessary when the obligation of the party sued to perform his contract depends upon an event which would not otherwise appear from the declaration. Without the averment in such case, the logical continuity of the cause of action would be interrupted.

When the declaration in one form of action is well understood with reference to its form and requirements, it will be comparatively easy to prepare a declaration meeting the requirements of other forms of action. The declaration in debt, for example, is not essentially different from that in assumpsit. The distinguishing feature between the common counts in assumpsit and in debt is that in the one the word "promised" is used, and in the other the word "agreed." In debt the declaration should generally be in the *debet* and *detinet*—that is, it should state that the defendant owes and unjustly detains the debt or thing in controversy. However, it should be in the *detinet* alone when the action is instituted for the recovery of goods or chattels, as a horse, cow, or the like; for a man can hardly be said to owe such a thing, although he may detain it. And an executor sues in the *detinet*, for the debt or duty is not due to him, although it may be unjustly detained from him. Against an executor, when personally responsible, the declaration should be in the *debet* and *detinet*; but when he is not personally liable, it ought to be in the *detinet*. When the action is upon a simple contract, the declaration should state the consideration of the agreement, as in assumpsit. It should

also state a legal liability or an express agreement, although not a promise to pay the debt. If the action is founded upon a specialty, the deed should be described. As the consideration is presumed in this case, no inducement or statement of it is required. But when a plaintiff claims as assignee, he must show by inducement how and why he became such—or how his relation or title to the action arose. In preparing declarations or complaints, beginners should invariably consult form-books containing precedents of pleadings. These form-books are to be found in every city and town. In fact, probably every State in the Union has form-books of its own. Besides, declarations or complaints in cases disposed of can generally be seen upon application to the clerk of the court. These may greatly help beginners at the outset in their practice.

(TO BE CONTINUED.)

Art, Music and Literature.

—Sir John Millais, in distributing the prizes at the Sheffield School of Art recently, highly praised the work of "an American named Abbey," whose illustrations of "Sally in Our Alley" he regarded as the most beautiful he had seen for many years.

—One of Wagner's early operas—either "Die Feen" (composed in 1833), or "Das Liebesverbot" (composed in 1835 and 1836)—is to be produced at Munich shortly. The first of these has never been performed, the second only once.

—Vienna has taken up the Volapuk movement with a perfect frenzy. The competent authorities have approved the statutes of a provisional committee, constituted for the purpose of introducing Volapuk in Austria, to which end the society at present forming has been granted the privilege of erecting branches throughout the empire.

—At a recent performance at the Paris Opera Comique of Meyerbeer's "Pardon le Ploërmel" (Dinorah), the overture, which is one of the composer's most elaborate and effective preludes, was played before the second act, instead of in its usual place, in order that it might be heard without the interruption caused by late arrivals. It is said that this plan is to be regularly adopted in future.

—Verdi's departure from Milan the other day was characteristic. The old master quietly stole away from the city of his latest triumph. He wanted no more "ovations," and the prospect of having his carriage dragged to the station, through shouting streets, at the rate of half-a-mile an hour, must have been one of horror to him. So, with a body guard of two or three intimates only, he departed unobserved from the Lombardian capital, bound to Genoa. But there he was expected. The news of his setting out had somehow got wind, and the Genoese mustered their thousands in and around the terminus. Something like a free fight to get at the composer of "Otello" followed his appearance, only the most strenuous efforts of of-

ficials and others enabling Verdi to reach his carriage safely.

—It is said that the weird and well-known tale of "Dr. Jekyll and Mr. Hyde" will shortly be produced upon the stage by Richard Mansfield. It has awakened a remarkable interest in advance, and its production will be the event of Mr. Mansfield's present Boston engagement. While there are things about the play which may make it the theatrical sensation of the next season, Mr. Mansfield has the utmost confidence in its startling powers, and pronounces it the weirdest drama of these days. He will fill the strange dual yet single rôle—the two selves of the same man. He will not only do this, but will do something unique—he will pass from the one personality to the other right in sight of the audience without leaving the stage.

—Regarding the incomprehensibilities in the form of slang and local expressions daily making their appearance among the words which go to form the English language, George A. Sala suggests that it is about time we had a society for the protection of that language. He is moved just at present to this conviction by the introduction of such an uncouth piece of verbal coinage as "vestrify," by Mr. Chaplin, in the House of Commons. It is as abhorrent a word, Sala says, as "interviewer." The first thing to be done by the society should be the publication of an "Index Expurgatorius," in which such detestable innovations as "vestrify," "interview" (as a verb), "collide" (for to come in collision with), "cloture" (for closure), etc., should be gibbeted with the names of the offenders who most persistently coin words or seek to familiarize the public with unauthorized expressions.

—The great stone image secured last year on Easter Island for Smithsonian Institute, has reached its destination after being nearly a year on the way. It was transported to Panama by the U. S. Ship *Mohican*, thence by rail across the Isthmus, and from Aspinwall conveyed by the U. S. Man-of-war *Galena*. Easter Island is in the eastern part of the Pacific Ocean, 2,300 miles from the coast of South America. It has about a thousand inhabitants of the Polynesian race, and is seldom visited by navigators. Since 1865, when some French missionaries landed among them, they have become Christians. The island contains several hundred gigantic stone statues, the largest of which is forty feet high and measures nine feet across the shoulders. They are scattered about the island, which is about eleven miles long and six wide, generally prostrate. They were carved out of the common rock of the island, and some are tolerably well chiselled. Nothing is known as to the origin of these rude works of art and worship. As the present race has neither tools for such sculpture, nor means of moving such huge masses, it seems certain that they were cut in some former age. Native traditions give them a supernatural origin. It has recently been conjectured that the island is the remnant of a submerged continent, and that these statues were made for idols by an extinct race.

College Gossip.

—Thirty thousand children, deserted by their friends, are annually rescued, baptized, and reared up in conventual institutions in China.

—It takes 1,000 men, 500 on each side, to play a college ball game. Nine of each 500 play ball, and 491 yell. The yelling is quite as important as the playing, and the yellers work just as hard.—*New York Times*.

—Dr. Henry D. Cogswell, the San Francisco millionaire, has given \$1,000,000 for the endowment of a school in San Francisco, where trades will be taught to any girl or boy who is qualified to be admitted as a student.

—There never was such a base-ball craze at Yale College as there is this season. Beside the university, freshman, and consolidated nines, there are five class nines, a reserve nine, law-school nine, and theological nine.—*Ex*.

—Jonas G. Clark, of Worcester, Mass., who recently presented \$1,000,000 to that city for the founding of a university, has made a further gift consisting of half a million of dollars' worth of real estate, books and works of art, and \$500,000 in cash, for the establishment of professorships.

—By the will of the late Denis H. Tully, of Boston, the president of Boston College receives \$8,000 for the improvement of the college; and an additional \$2,000 to be kept separate from the general fund, the income to be devoted to a prize to be offered at the annual commencement exercises.

—Among the prominent athletic records of the present generation are the "high jumps" of M. Y. Brooke, of Oxford University, and a Mr. Daim, an Irish athlete, both of whom jumped over six feet, two inches. As the best "long jumpers" there are three or four who have cleared over twenty-three feet.

—It is announced from Bucharest that Pope Leo XIII has presented to the Roumanian Academy a valuable collection of historical works in splendid bindings. In return, the Academy is now sending to the Holy Father a collection of Roumanian chronicles and the works of two Roumanian poets, Hormuski and Balcescu.

READY FOR EXAMINATIONS.

I'm filled with the learning of ages;
I can translate Homer at sight;
I scan the metre heroic,
Like a gentleman erudite.

I extract the root of a number
Without anæsthetics or pain;
I know the great ones of story,
From Adam way down to Kissane.

I can tell the date of Rameses,
And I know when Anthony died;
I think I might write in Latin,
And mayhap in Greek if I tried.

And if the college professors
Consider this far from enough,
I've got a great store of knowledge
Preserved on the back of my cuff.

—*New York World*.

NOTRE DAME SCHOLASTIC.

Notre Dame, May 14, 1887.

The attention of the Alumni of the University of Notre Dame and others, is called to the fact that the NOTRE DAME SCHOLASTIC has now entered upon the TWENTIETH year of its existence, and presents itself anew as a candidate for the favor and support of the many old friends who have heretofore lent it a helping hand.

THE NOTRE DAME SCHOLASTIC Contains:

choice Poetry, Essays, and the current Art, Musical, Literary and Scientific Gossip of the day;

Editorials on questions of the day, as well as on subjects connected with the University of Notre Dame;

Personal gossip concerning the whereabouts and the success of former students;

All the weekly local news of the University, including the names of those who have distinguished themselves during the week by their excellence in Class, and by their general good conduct.

Students should take it; parents should take it; and, above all,

OLD STUDENTS SHOULD TAKE IT.

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Address EDITOR NOTRE DAME SCHOLASTIC,
Notre Dame, Indiana.

If a subscriber fails to receive the SCHOLASTIC regularly he will confer a favor by sending us notice immediately each time. Those who may have missed a number, or numbers, and wish to have the volume complete for binding, can have back numbers of the current volume by applying for them. In all such cases, early application should be made at the office of publication, as, usually but few copies in excess of the subscription list are printed.

—A kind friend in Europe who has in the course of years become the fortunate possessor of a number of precious souvenirs of our late Holy Father, Pope Pius IX, Cardinal Barnabo, Cardinal Franchi, Cardinal Jacobini and other distinguished princes and prelates of the Church has generously presented the entire collection to the Bishops' Memorial Hall to be preserved for posterity. Among the most interesting articles is a snow-white calotte worn by our present Holy Father, Pope Leo XIII, on the occasion of the recent public consistory. The souvenirs are now on their way to Notre Dame. When they arrive we shall take pleasure in publishing a complete list of them, which will not be without its interest in the many associations that will be recalled.

—For ten years past, several of the most intimate friends of Professor Gregori have sought to persuade him to paint a portrait of himself, after the style of one of the great masters. Recently their efforts were successful, and the artist was induced to undertake the work. The details of the manner and style of the portrait will, we believe, be of general interest to our readers.

Signor Gregori placed a good, clear French mirror in position to reflect his countenance, and then, to give a Rembrandt effect to the portrait, he darkened all the windows of his studio. In the upper part of one of the opaque curtains he cut a not

very large circular opening, and through this the northern light was admitted in such a way as to fall obliquely on the face of the artist. The result of his work is a marvellous piece of art. The modelling is bold and effective; the display of light artistic, and the brush work, while the result of care and great patience, appears to be off-hand. The flesh tints are pliable and full of blood, and it does not require an effort of the imagination to suppose that a puncture would cause a ruddy stream to burst forth from the living canvas.

The work on this portrait is altogether different from what we have seen in any other picture painted by Gregori. The artist has represented himself in winter garb—a great coat of Irish frieze with beaver-lined collar, white silk scarf around his neck, and a seal skin cap upon his head. The picture was on exhibition in the University reception-room for several days, where it was greatly admired by our local *connoisseurs*. At the request of several Chicago friends, it has been taken to that city, where it may be seen for a week or so at O'Brien's Art Gallery. Eventually it will be placed in the Gallery of Artists at Notre Dame.

—There is nothing so earnestly recommended, or of which we are so frequently reminded, as the necessity of being charitable. Charity is a virtue which every one extols, but how few there are who seem to understand in what it consists! By charity, we do not mean alms-giving or liberality,—qualities which are rather its effects; it is a certain nobility of soul, greatness of mind, or generosity of heart which prompts us to think, speak, and act kindly towards our neighbor; in short, to do as we would be done by. We may be constant in alms-giving, generous, hospitable, humane and philanthropic; still, if we entertain unkind thoughts, or give utterance to angry words, we are far from being charitable. Plato says that there is nothing so hateful as selfishness, nothing more beautiful than charity. Notice that the comparison is made between charity and selfishness, which is a want of due regard for others and what the philosopher thought most opposed to charity.

"Believe every man a rogue till he has proved himself honest," is the maxim of people who wish to be thought sharp, and who claim to have a great knowledge of human nature and much experience of the world. A more natural and Christian motto would be to believe everyone good and virtuous, and to excuse and palliate as much as possible the faults we see in others. It is so natural to disregard the intentions and feelings of others, to be rigorous with all besides ourselves. If anyone commits a fault, we immediately condemn him as if it were done from pure malice, though it may have happened rather by accident than design. But if the fault is our own, how ingenious we are in finding excuses! how zealous in our own defence! we allow ourselves no peace till we think our innocence is proven, or that we have vindicated our honor. "Do as you would be done by."

A Rare Historical Collection.

Rev. A. A. Lambing, LL. D., in the "*American Catholic Historical Researches*."

The opportunities which the lovers of Catholic historical documents and articles have of making extensive collections in this country, though not so good as they were in the past, are still better than anywhere else, and it is only the lovers of such collections who are capable of appreciating their worth. How many rare articles of historical value are scattered here and there throughout the country where no care is being taken of them, where no value is set upon them, and where they must ere long disappear forever from sight! Other articles are in the hands of those who, indeed, appreciate their worth; but the public, and, most of all, the student of our early history, cannot have access to them; or if he can, it will be at great expense, inconvenience and loss of time, so widely are they scattered. Hence the advantage and necessity of collecting them together in places where they may be arranged and preserved, where they may be seen and consulted, and where they may ever remain a living witness of the dead past.

Numerous private collections have been made; but the disadvantage of such is readily seen. Few persons have the leisure necessary, few have the means, few the taste, and fewer still a proper place to arrange a collection. And although they are a treasure in the hands of their possessor, the public derives little benefit from it. They are a treasure, but a treasure locked up from public inspection; for few persons would feel that freedom in a private residence that they would in a public institution. And what is usually the fate of such collections? Let the shades of Dr. O'Callaghan and Father Finotti answer. The fruit of years of patient toil knocked to the four winds by the hammer of the auctioneer, to be gathered into other private collections only to suffer the same fate. Besides, private collections, for obvious reasons, can never be very extensive. Nor will the possessors of relics so readily sell or donate them to an individual as they would to a society or an institution.

A number of what may be called public collections are now being made by Catholic historical societies or educational institutions; but by far the most extensive is that of the University of Notre Dame, in the State of Indiana. It was undertaken some years ago by one of the Professors, Mr. James F. Edwards, whose taste for works of this kind was exceptionally strong; and the success he has met with has far exceeded his most sanguine expectations. The number of historical articles, portraits, books, pamphlets, newspapers, manuscripts, letters, etc., is wonderful; and their number is daily increasing. Although the collection is not as yet in the building designed for its permanent preservation, which is still to be erected, it is in the very spacious library hall and in the corridors of the main building of the University. On the walls of the latter, hang the portraits of all the living and deceased

prelates of the United States, with but one or two exceptions, some of which have been secured with great difficulty. Along with these are the portraits of many distinguished priests and laymen; for the design is to form a threefold gallery of prelates, and of such priests and laymen as have distinguished themselves in the domain of the sciences, of art and of literature.

On entering the spacious hall the eye is feasted with an infinite variety of objects from every part of the country, the like of which is nowhere else to be seen on earth. Arranged in large glass cases may be seen the mitres, crosiers, sandals, gloves and rings worn by the prelates who first sowed the seed of the Word, or who cultivated it at a later period in this great Republic from the illustrious Carroll down to the present day. Every diocese is represented by some relic; and the study of these is curious and instructive. The size, form and finish of the mitres, especially, in many instances reveal the character and go far even toward indicating the nationality of their former possessors. The poverty of their churches, is witnessed in another case by the rigid simplicity of the episcopal outfit. Side by side with these objects are the books and pamphlets written by their former possessors, collections of their letters and manuscripts; or, perhaps, their chalices, wine cruets, breviaries, or, it may be, only their walking sticks. In other parts of the hall are extensive collections of early Catholic newspapers and pamphlets, brought together by such book-worms as Finotti with their scrap-books, together with maps of the country in the early times.

The value of such a mass of historical matter may be easily estimated. Its intrinsic worth is very considerable, but this is the least: its antiquarian worth is much more, representing as it does so large a measure of what is rare and has come down to us from the past. Its historical value is still greater, for it is not merely a record of by-gone days, but a living witness of them. Those only who have devoted their time to the study of our past history can appreciate the value of such a collection; and draw from it the secrets it contains. It is no less an instructor. It speaks to the student who consults it of the Christian heroes who cultivated the vineyard of the Lord in this country before he had entered the theatre of the world; and it proclaims no less their zeal, their learning, their piety, their courage, their poverty, their privations; it leaves foot-prints on the sands of time, at the contemplation of which he cannot but take heart and act a noble part in the living present; and hence it is with great propriety associated with the leading Catholic educational institution of the United States. Such of the readers of the *Researches* as may have an opportunity of visiting and examining so rare and extensive a collection should not fail to mingle with the throngs that are almost daily seen there. And if such be the importance of this living history in its present somewhat imperfect state, what estimate shall we form of its importance half a century hence in its more perfect condition?

St. Patrick's Church, South Bend.

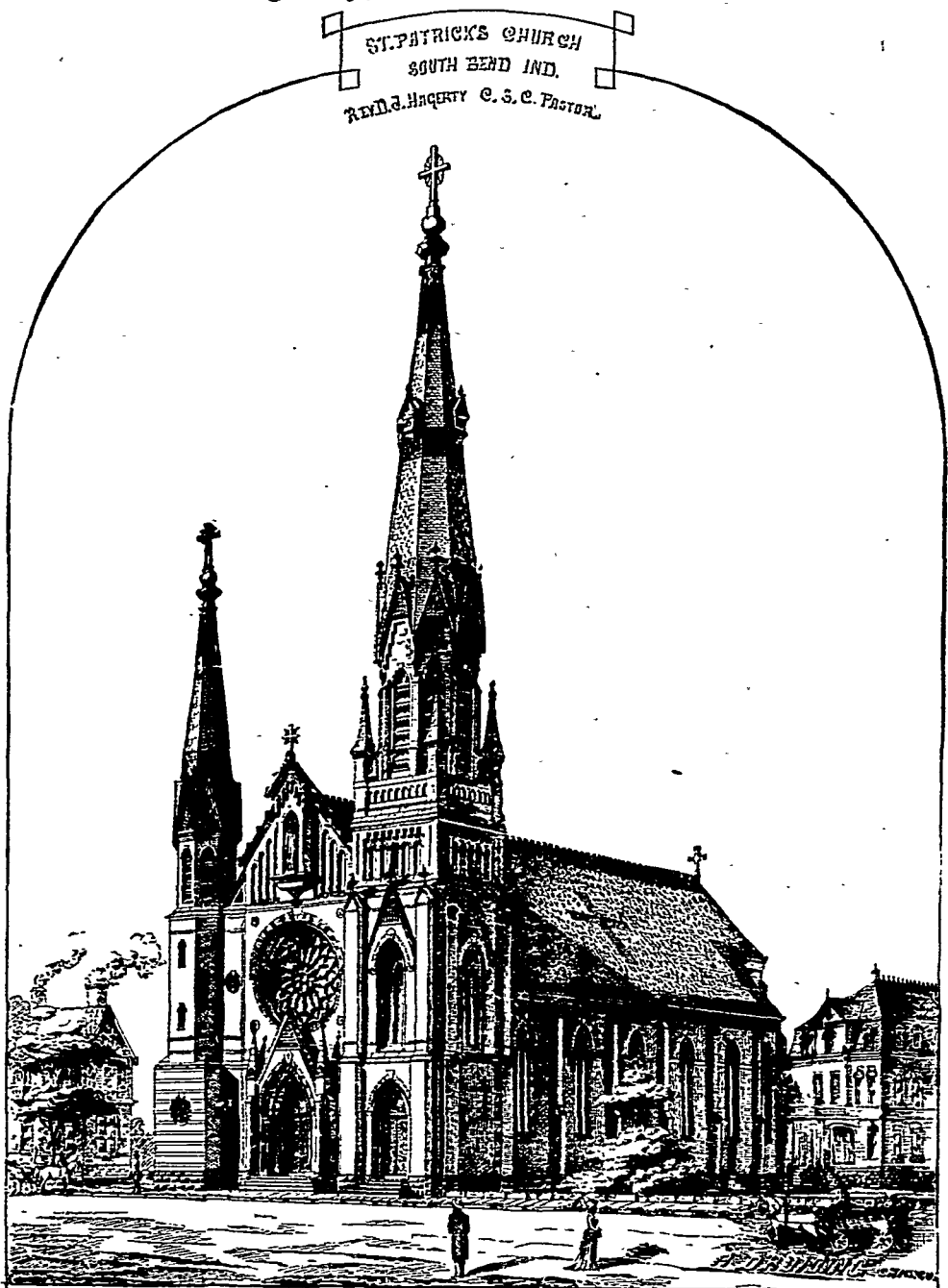
Last Sunday afternoon the ceremony of laying the corner-stone of the new St. Patrick's Church—Rev. D. J. Hagerty, '76, Rector—took place in the midst of the most imposing demonstration ever witnessed in South Bend. The societies of the four Catholic churches of the city, together with those of Mishawaka and Valparaiso, under the direction of Grand Marshals Murphy and Harrigan, formed a magnificent procession, as they escorted the Rt. Rev. and Rev. clergy through the principal streets to the site of the new temple. The assembled multitude numbered far into the thousands, and the whole presented a spectacle impressive in the extreme, and one that will long be remembered by the people of South Bend.

The ceremony was performed by Rt. Rev. Dr. Dwenger, Bishop of Ft. Wayne, attended by Very Rev. E. Sorin, Superior-General of the Congregation of the Holy Cross; Rev. D. J. Hagerty, Rector of St. Patrick's Church; Rev. President Walsh, of Notre Dame; Rev. A. B. Oechtering, of Mishawaka; Rev. Fathers D. J. Spillard, A. Morrissey, M. Regan, J. Frère, of Notre Dame; Rev. M. P. Fallize, St. Joseph's Church; Rev. P. Johannes, St. Mary's Church; Rev. V. Cyzewski, St. Hedwige's Church, South Bend. After the ceremony, the Rt. Rev. Bishop preached a most eloquent sermon on "The True Church," which was listened to with wrapt attention by the vast assembly, every word being distinctly heard through the open air, and producing a deep impression.

We, in common with many friends of the Rev. Rector, extend to him our congratulations upon the successful and auspicious inauguration of this grand work which he has undertaken, and express our best wishes for its speedy and happy completion.

The engraving presents a view of the new church as it will appear when completed. It will be an architectural ornament to the city, and one of the finest church edifices in the State. The foundations are now complete and some of the floor timbers in position. The architecture is pure Gothic, and the building is to be constructed of selected yellow brick with buff Bedford stone trimmings. It will have a frontage of 66 feet and a depth of 147 feet. There are to be two towers, each surmounted by a spire, the taller of which will, with its gilded cross, reach a height of 155

feet from the base. In the south tower will be the baptistry, lighted by a round window. Above the main entrance will be an immense rose window to be filled like all the others with the most artistic stained glass to be procured. There are to be two front entrances, one already spoken of, the other in the north tower. Terra cotta will be used in outside ornamentation in as great profusion as may be consistent with good taste, and high up on the façade a bronze statue of St. Patrick will occupy a niche. The interior of the church will be furnished in the best manner. Grained arches will have, as will the buttresses, an exterior carrying out the Gothic idea, and the sacristy, choir gallery, and altars will all be in accordance with



the general splendor of the architectural design.

The furnace for heating purposes will be directly underneath the centre of the building in a room excavated for the purpose.

The corner-stone laid on Sunday is a huge block of Bedford granite, weighing two tons, and was presented to the church by the A. O. H. society of South Bend. It bears the inscription "St. Patrick's Church, 1886," and the emblems of the cross and anchor surrounded by a wreath in the form of a shamrock.

Books and Periodicals.

—Mr. Lawrence Kehoe, of the Catholic Publication Society, New York, has felt compelled, by the increase of his general business, to sever his connection with the *Catholic World*, of which he has been publisher for the past twenty-two years—since the time of its inception. The office of the *Catholic World* will hereafter be at 6 Park Place, New York, and it will be published by Mr. James J. Farrell.

—The April issue of the *American Catholic Quarterly Review*, in keeping with the high literary standing of the magazine, is freighted with a variety of articles deeply interesting and instructive. The opening paper, "The Boston of Winthrop," from the pen of the eminent historian, Dr. John Gilmary Shea, is an able, comprehensive and cogent exposition of the real motive actuating the Puritan settlers in the foundation of the New England colonies. They had no persecution to fly from, "yet this fiction is perpetuated in poems, school-books, in dinner-table oratory, and even in state papers. Surely it is time that it should stop." The controlling incentive with many of them was, like the Mormons, "the hope of founding a religious commonwealth in the wilderness which should harmonize with their interpretation of Scripture." How a false charter was obtained to carry out this project; the status of the Puritan settlers; their mode of government conducted with duplicity, falsehood, perjury, cruel intolerance and persecution, and a particularly detailed description of the settlers of Boston colony under Winthrop—will be found set forth in Dr. Shea's learned article. All of which, together with the confirmations adduced from authorities to whom no suspicion of bias or prejudice can be attached, must convince any reader that the laudations of the institutions and actions of the Puritans have no basis of truth to support them. A. F. Marshall, B. A., writes on "The Fitness of the Time for the Beatification of the English Martyrs." The circumstances and conditions under which the martyrs of the reigns of Henry VIII and Elizabeth gave up their lives are here presented, and the reasons given for their beatification at the present time. These reasons are thus summed up:

"The present time seems most fitting for the beatification of the English martyrs, principally for such reasons as the following: (1) The religious and social ease of English Catholics render them liable to forget those far off days when to confess the Catholic religion involved the risk of being murdered, and the certainty of being banned as a suspected person. (2) The present attitude of the Protestant mind being rather freethinking than protesting, it is as difficult for Catholics to act as missionaries to Protestants as for Protestants to be in earnest about Christian doctrine; hence *both* need the reminder which is now given. (3) The present attitude of the Ritualists involves three separate fallacies, each of which needs to be rudely shaken out of them: that their acceptance of *some* truths makes them confessors of *all* truths; that schism is *not* in being cut off from the Holy See; that heresy is *not* in choosing what we will believe. (4) The present attitude of English skeptics—the more or less educated classes—is an insensibility to the terrible abyss of No-Religion, an insensibility which should

make them unhappy at the contrast between themselves and the brave martyrs who gave their lives for Divine Authority. (5) The political attitude of the Catholic Powers needs to be shamed into a better loyalty, not only for their own sake, and for Catholics' sake, but for the sake of the Protestant Powers, and of all Protestants. (6) The heritage of three centuries of English heresies—of every heresy that was ever imagined by any heretic—culminating in (1) Ritualism, (2) freethinking, (3) political infamy [this last, a world-wide development of English Protestantism], should make the present paternal call of the Holy See to reunion with Catholic faith, Catholic instinct, most appropriate and beneficent to *that* country from which, chiefly, sprang the beginning of all the evil."

"Leo XIII and the Septennate" is the title of an article by the Rev. Dr. Brann, who states the reasons for the Holy Father's recent interference in German politics in favor of Bismarck's Septennate Act, and sets forth the benefits accruing therefrom to European society and government. The main body of the article is devoted to an able exposition of the truth that the Pope has the right thus to interpose in the settlement of political questions when those questions are connected with the interests of religion and morality. The great question of the day "Land and Labor," is well treated by the Rev. M. Ronayne, S. J., but our space will not permit us to attempt an analysis. The other articles are: "Education in New Orleans in Spanish Colonial Days," by M. A. C.; "A Skeptical Difficulty against Creation," by Rev. R. F. Clarke, S. J.; "Surnames and their Mutations," by Rt. Rev. Bishop Becker; "Bolland and the first Bollandists," by Rev. J. J. Dougherty; "Was St. Augustine a Catholic," by Mgr. Corcoran; "Were the Acadians Rebels," by Rev. T. J. Murphy; "Scientific Chronicle"; Book Reviews, etc.

Personal.

—Mr. and Mrs. P. L. Garrity, Chicago, spent Sunday at the College.

—Hon. P. B. Ewing, Lancaster, O., was among the welcome visitors to Notre Dame during the week.

—Henry C. Allen (Scient.), '69, is with the Engineering Corps of the Missouri, Kansas and Western Ry.

—Rev. President Walsh attended, on Wednesday last, the funeral of the Rev. John Waldron, late Rector of St. John's Church, Chicago.

—Rt. Rev. Bishop Dwenger paid a pleasant visit to the College on Sunday evening, remaining until Monday noon. His Lordship brought an interesting and valuable contribution to the Bishops' Memorial Hall, which is spoken of elsewhere. All were pleased to see the Bishop in the best of health and spirits, notwithstanding the labors of the day, having just returned from South Bend, where he had blessed the corner-stone of the new St. Patrick's Church and preached two long and powerful sermons.

—Among the visitors during the week were: Rev. F. W. Adams, Elkhart, Ind.; Mrs. Glenn,

Minneapolis, Minnesota; Mrs. S. Adams, Sturgis, Mich.; Mr. J. V. Robinson, Ashtabula, Ohio; Mr. and Mrs. John Schaub, Chicago, Ill.; Mr. F. P. Higgins, Ft. Wayne, Ind.; John and Peter Pfau, Indianapolis, Ind.; Mr. S. Bernhart and son, Attica, Ind.

—Mr. J. J. Conway (Law), '85, passed a few pleasant days at the College during the week, and was heartily greeted by his former Professors and his many friends among the students. Mr. Conway, we are glad to say, has met with great and merited success in the pursuit of his chosen profession, and has already attained great prominence and distinction as an attorney at Ottawa, Ill. He is a member of the firm of ———, who are the legal advisers of the C. B. & Q. Railway, and who are about to establish a branch office in Chicago.

—BRO. JOACHIM, C. S. C., (Patrick Garrity) departed this life last Saturday morning, at the Community House, Notre Dame, after a lingering illness. For upwards of seventeen years he had been connected with the Manual Labor School, Notre Dame, and was loved and respected as a devoted and edifying religious. The funeral took place on Sunday, attended by the members of the community and relatives. The departed religious bore his long illness with truly Christian patience and fortitude, and his death was calm and peaceful. May he rest in peace!

Local Items.

- Moustiques!*
- Nature is gay.
- Who broke the dish?
- Look out for the triples!
- Who is Mr. Mac Bokum?
- "No noodles in mine, please."
- Ye festive straw hat is around.
- The craft went down—so did Simon!
- Everything will be silk, even the buttons!
- Even the spring-poet wilts on days like these.
- Eighteen men in one game struck out. Good boy, Gus!
- The moonlight nights of the 6th and 7th were magnificent.
- Charlie is rapidly mastering all the fine points in yelling "stroke!"
- The crews say that the evening "rec" is the best time for practice.
- Patrons of the new artesian well pump are numerous and frequent.
- The Philopatrians declare that they will *positively* appear on the 25th.
- Our lone feline's interpretation of Wagnerian music is anything but enjoyable.
- Monday is the last day for the final essays in competition for the grand prize medals.

—The weather-prophet called on us professionally last Tuesday. The obsequies are announced for next Monday.

—Next Thursday is Ascension Day. The festival will be marked by the First Holy Communion of a number of the students.

—Rev. Father Zahm has commenced a series of lectures and experiments in natural philosophy for the more advanced students of St. Edward's Hall.

—McKeon has been changed to "stroke" and Gordon to "bow" on the *Evangeline*. A coxswain has been chosen in the person of Mr. Neill.

—A very interesting lecture was delivered before the class of English Literature yesterday (Friday) afternoon by the Rev. Editor of the *Ave Maria*.

—Scaffolding has been erected around the tower of the Academy of Music, and work on the spire will begin in a few days. When this is completed, the beauty of the building will be enhanced.

—A most interesting suit was tried on Wednesday last. Owing to want of time, the case was continued until this week. Great interest has been taken in this suit, and something way above the ordinary will be looked for.

—Both crews have been practising daily for the past two weeks. Opinion is divided as to their respective merits; but it is generally conceded that the crews of '87 are fully up to the standard, and an interesting three-length race may be looked for next month.

—Prof. Hoynes was called to Chicago on Monday to try the case of Wagner *vs.* Killough, in the Superior Court. Hon. John Gibbons, of Chicago, was an associate in the case. Prof. Hoynes and Mr. Gibbons appeared for Wagner, and easily gained a substantial victory.

—The fourth in the series of Science Hall Lectures will be delivered this (Saturday) afternoon by Prof. John Fearnley. The dates for the remaining lectures are as follows: May 21, Prof. A. Zahm; May 28, Prof. O'Dea; June 4, Prof. A. J. Stace; June 11, Rev. President Walsh.

—The Minims' "first nines" played their first game for championship Thursday, May 12. It was the best and most interesting game of the season. By Jewett's fine pitching and Connor's catching, and the good playing of nearly every one of the players on the "Blues," it was finished and won by the "Blues" by a score of 17 to 15.

—His Lordship, Rt. Rev. Bishop Dwenger, on the occasion of his recent visit to Notre Dame, brought with him for the Bishops' Memorial Hall a cardinalitial beretta used by his Holiness Pope Gregory XVI, of happy memory, when known as Cardinal Cappellari. The Pope himself gave the beretta to Very Rev. Father Brunner, founder of the Order of the Precious Blood in the United States, and through him it came into the possession of Bishop Dwenger.

—Very Rev. Father General delightfully surprised and entertained the "Princes" with a straw-

berry festival on Thursday afternoon. It would be difficult to say who felt the happier—the Minims, doing ample, princely justice to the delicious feast, or the venerated Founder, seeing himself surrounded by his favorites. Rev. President Walsh, Rev. Fathers Granger and Zahm, and other members of the Faculty were among the guests. The Minims are deeply grateful to their beloved patron for the feast and for the warm affection that prompted it.

—Alas, the eagle has flown! Once again, alas! We fear that we have been the innocent cause thereof. It has been said that the local item in last week's SCHOLASTIC was read to him (he couldn't read himself) and it made him thoughtful; and the more he thought, the more determined he became to leave unsullied the escutcheon of his ancestors, to whom had been entrusted, as a precious symbol, the primordial globule of American liberty. Anyhow, the old bald-headed eagle has broken his chains, or rope, rather, and flown away! Once more, and to wind up with, ALAS!!

—Last Thursday morning two of our little Minims gave an example of charity which certainly deserves to be recorded, though we may not mention their names. They had just received their weekly allowance of pocket money—25 cents each—and were on their way to “invest” it at the “store,” when they met a poor old man who had wandered on the College grounds in search of help. Moved by his distress, and acting on the impulses of their generous hearts, they immediately gave him their little “pile,” and in the pleasure afforded by their good deed, they thought nothing of the sacrifice they had made. The circumstances make such an act one of great merit, and bespeak a happy future for these children.

—The following letter, which explains itself, has been received by Col. Hoynes:

ARMY AND NAVY HOSPITAL,
HOT SPRINGS, ARK., May 3, 1887.

To the Commandant of Cadets, University Notre Dame, Ind.

SIR:—It has come to my knowledge, thro' the kindness of friends, that the Hoynes' Light Guards performed military escort duty at the funeral of my father, Major John E. Blaine, U. S. Army, and I desire to express to you my sincere gratitude for your kind services.

Will you please express my thanks, and also those of my mother, to your officers, especially those who acted as pallbearers, and to the men of your command, for their courtesy, which renders my mother and myself under lasting obligation.

Very gratefully yours,

JAMES F. BLAINE.

—Last Thursday was a crimson letter day for the “prairie canines.” The entire happy family was coaxed out of their dark and dismal abodes in the menagery, dropped into barrels, and then dumped into their new “colony” in Science Hall Park. It was touching to witness the passionate farewells they bid their old keepers with their toe-nails, while the latter operation was going on. They had never seen the sun-light before, but as soon as they had recovered from their surprise at the mysterious light, some of them made the fur and sand fly in frantic endeavors to reach their antipodes; and we

honestly believe they would get there, were it not for the cement bottom of their huge basin. The rest gambolled and capered around in high glee.

—The “University Reds” and “Blues” played the 1st game for the championship of the University last Thursday, before an enthusiastic throng of spectators. The fielding of both nines was sharp and brilliant, Combe, O'Regan, Cusack and Myers excelling in this respect. Cooper pitched one of his old-time games, retiring eighteen men on strikes, and allowing only four scattering hits to be made off his delivery. He was, however, rather wild at first, giving nine men 1st base on balls or “phantom” hits. Duffin had fine control of the ball, but was hit hard and judiciously. His support from Nester was perfect. Cooper's terrific drive to left, in the 3d inning, sent Myers in ahead of him, and allowed him to make the circuit of the bases amid wild cheering from the “ball fiends.” Duffin's three bases, Burn's and Combe's doubles and Cartier's hitting were the batting features. The following is the score:

BLUES.									
	A.B.	R.	I.B.	S.B.	P.O.	A.	E.		
O'Regan, s. s.....	5	1	1	3	4	3	1		
Combe, 1st b.....	5	2	2	1	5	1	1		
Nester, c.....	5	1	2	1	5	0	0		
Weber, l. f.....	5	0	1	0	2	0	0		
Duffin, p.....	5	1	2	0	1	6	0		
Paschel, c. f. and 2d b.....	4	1	0	0	0	0	1		
Dempsey, 2d b. and c. f.....	4	0	2	0	2	2	1		
Dorsey, r. f.....	4	0	2	0	1	0	0		
Orr, 3d b.....	4	0	1	0	4	3	2		
Total.....	41	6	13	5	24	15	6		
REDS.									
	A.B.	R.	I.B.	S.B.	P.O.	A.	E.		
Cusack, Cap. 1st b.....	5	1	1	0	6	0	1		
Myers, s. s.....	4	1	1	0	2	1	0		
Cooper, p.....	4	1	2	0	1	20	0		
Burns, c.....	4	2	2	0	15	5	3		
Cartier, 2d b.....	4	2	1	2	2	1	2		
Triplett, l. f.....	4	1	1	0	0	0	0		
Jordan, 3d b.....	4	0	0	0	1	3	0		
Luhn, c. f.....	3	0	1	0	0	0	0		
Quill, r. f.....	4	1	1	1	0	0	0		
Total.....	36	9	11	3	27	30	6		
SCORE BY INNINGS:—I 2 3 4 5 6 7 8 9									
REDS:—0 0 4 0 0 3 0 2 *9									
BLUES:—0 1 1 0 0 1 2 0 1=6									

Wild Pitches: Cooper, 3; Duffin, 0. Passed Balls: Burns, 5; Nester, 0; Base on Balls: by Cooper, 9; by Duffin, 0; Struck out: O'Regan (2), Nester (3), Duffin (3), Weber (1), Paschel (2), Dempsey (2), Dorsey (2), Orr (3), Cusack (2), Triplett (1), Quill (2). Two Base Hits: Combe, Burns (2). Three Base Hits: Duffin. Home Run: Cooper. Earned Runs: “Reds,” 4; “Blues,” 1. Left on Bases: “Reds,” 3; “Blues,” 5. Double Plays: O'Regan, Dempsey and Combe; Dempsey and Orr; Burns and Cusack. Time of game: 2.05. Umpire: T. Pender. Scorers: J. I. Kleiber and D. A. Latshaw.

—The Faculty of the University of Notre Dame have been working hard, while others have only been talking of the (future) splendors of Catholic education. They are making every effort to strengthen their staff of professors, which is now unusually strong. Gregori, the artist, is one of the Faculty, and under his direction the University is becoming the centre of art students in the West—and a number of students from the East will enter next term, drawn by the unusual practical opportunities offered by this magnificent establishment.

Professor Edwards' museum contains a most comprehensive collection of what may be called the milestones of Church history in the United States. He is anxious to enrich it. All who have autographs, or any mementoes of Bishops or priests, will do a good thing by sending them to this zealous gentleman.—*N. Y. Freeman's Journal*.

—The following official announcement has been made in regard to the June examination of the higher English classes in the University:

The Examination of the Classes in English will consist: 1st, in the writing of an original essay which shall count 60 per cent. of the marks. This essay shall be of such length as to fill not less than two, nor more than five, columns of the SCHOLASTIC. 2d, in a *written* examination lasting for an hour and a half. This written examination shall count 40 per cent. of the marks.

SUBJECTS FOR THE ESSAYS.—*Criticism Class*:—"He that will not be Ruled by the Rudder must be Ruled by the Rock." *Literature Class*:—"Childhood is an Everlasting Promise which no Man Keeps." *Rhetoric Class*:—"Are College Days the Happiest of our Lives?" *Composition Class*:—"Lives of Great Men all Remind us we can Make our Lives Sublime."

The subjects were made known to the classes yesterday (Friday), and the essays will be collected and submitted to the Classical Board on Friday, June 10.

—Rt. Rev. Bishop Dwenger honored the Minims with a special visit on Monday last, and addressed them in words full of good, practical advice. Among other things, he said he hoped the Minims of Notre Dame would always take a laudable pride in keeping up the good name of the department; that they had everything possible at Notre Dame to make them contented and happy and good; that they should be like the members of a family, kind and affectionate towards each other. He very earnestly exhorted them to spend their time profitably, and to avail themselves of the splendid advantages they have at Notre Dame. Above all, the advantage of being well trained, particularly at their age when the character is being formed. He said: "If the world is so full of worthless, bad men, it is because their early training had been neglected." His Lordship of Ft. Wayne has a special interest and affection for the Minim department. He very pleasantly alluded to the time when he became a Minim to complete the number required for the Parisian dinner. The Minims listened to the Bishop's beautiful words with attention and delight, and they thank him very deeply for his gracious visit and his golden words.

Roll of Honor.

[The following list includes the names of those students whose conduct during the past week has given entire satisfaction to the Faculty.]

SENIOR DEPARTMENT.

Messrs. Arado, M. Akin, Ashton, Aubrey, Beckwith, J. Burke, Becerra, Britt, Baca, Barnes, Bush, Barrett, Burns, Brown, Colina, Craig, J. Crowley, Cusack, W. Cartier, G.

Cartier, Combe, Craft, Cassidy, W. Dorsey, S. Dorsey, M. Dore, Dreever, Duffield, Dempsey, Eyanson, Finckh, Ford, Fehr, Gallardo, Gordon, Griffin, Houck, Hiner, Hummer, Hagerty, Judie, Jordan, W. Jeffs, Kreutzer, Kleiber, Kingsnorth, Kramer, Langan, Luhn, Latshaw, McKeon, T. McDermott, McErlain, McGinnis, Mulkern, V. Morrison, McNamara, L. Meagher, Myers, Noonan, Neill, Nelson, Andrew Nicholl, O'Rourke, O'Regan, O'Connell, O'Kane, L. O'Malley, Orr, Padilla, P. Prudhomme, E. Prudhomme, J. Prudhomme, Paschel, Quill, Quigley, Rheinberger, H. Rothert, Rodriguez, Rochford, A. Rudd, Suing, O. Sullivan, Triplett, Woodbridge, Wilson, M. White, W. White, Weber, Wagoner.

JUNIOR DEPARTMENT.

Masters Adelsperger, W. Austin, F. Austin, Adams, Anderson, R. Bronson, H. Bronson, Blessington, Badger, I. Bunker, Bull, W. Boland, Baca, Benner, H. Boland, Burns, S. Campbell, E. Campbell, Coman, Cooney, Clifford, Casey, B. Clarke, Carney, Coad, L. Chute, F. Chute, Curtis, Cartier, G. Cooke, Ciarcoschi, Duffield, Dunning, Devine, Draper, Dempsey, Daniels, Darragh, Ewing, Fitzharris, Falter, Flood, Fisher, Flynn, Freeman, Galarneau, Goebel, Glenn, Girten, Gray, Hoffman, Houlihan, Hart, T. Hake, A. Hake, Hannin, Hampton, Hoyer, Handly, Howard, Heller, Inks, C. Inderrieden, R. Inderrieden, Jacobs, Julian, Joyce, Johns, W. Konzen, F. Konzen, Kellner, Kutsche, Kern, Keating, Kinsella, King, Long, Lane, McKendry, McKenzie, McCart, Monarch, Mathewson, J. McCormick, W. McCormick, McGurk, Macatee, McPhee, Mulberger, Morrison, Meehan, Mitchell, McGuire, McDonald, McCambridge, McCabe, O'Connor, O'Brien, Ormond, M. O'Kane, O'Shea, O'Hearn, Pfau, C. Paquette, L. Paquette, Preston, Roper, Ramsey, Rea, Sweet, J. Stephens, B. Stephens, Steele, F. Smith, M. Smith, Taliaferro, Tarrant, Tivnen, Vhay, L. White, H. White, Wagoner, Walker, Welch, Walsh, Wade, Wageman, Wilkin, Weimer, Wile.

MINIM DEPARTMENT.

Masters W. Ackermann, Boettcher, Bloomhuff, Boyde, Black, Blumenthal, A. Backrack, H. Backrack, S. Backrack, Clendenin, Crotty, Cooke, Cohn, C. Connor, W. Connor, J. Conners, E. Conners, Corbett, Doss, Dahler, Jas. Dungan, J. Dungan, Davidson, L. Dempsey, J. Dempsey, G. Franche, C. Franche, Foote, T. Falvey, F. Falvey, E. Falvey, Graham, Gale, Griffin, Grant, Goldmann, Garbrant, Garber, H. Huiskamp, J. Huiskamp, Haney, Hagus, Hillas, Jewett, Koester, Kutsche, Keefe, Kane, Klaner, Kerwin, Kraber, Kinsella, Löwenstein, Lane, Lewin, Martin, H. Mooney, C. Mooney,* A. Mayer, L. Mayer, G. Mayer, Munro, Mainzer, Mason, Morgenweck, Mahon, McPhee, McIntosh, McDonnell, McGuire, Nester, O'Mara, O'Donnell, Priestly, Paul, Quill, Quinlan, Riordan, Rowsey, W. Rogers, Silver, Smith, A. Sullivan, J. Sullivan, F. Sullivan, Stone, Sweet, Savage, F. Toolen, F. Toolen, Tompkins, Triplett, Taft, A. Williamson, W. Williamson, Weckler, Walsh, Witkowsky, Ziemann.

* Omitted by mistake for three weeks.

Two Little Songs.

I.—WE DON'T ADVERTISE.

There is a land of bitter tears and wailing—

A land most like that drear one Dante knew,
Where wan-faced Niobe, with dark robes trailing,
In sad procession moves, brows bound with rue.
It is a land peopled by witless mortals—

Compared with them the Virgins five were wise—
And it is writ above its gloomy portals:
"We did not think it paid to advertise."

II.—WE DO.

There is a land that flows with milk and honey—

Not the condensed, nor yet the sorghum strains—
Each dweller bears a gripsack fat with money,
Bonds, coupons, stocks, and various other gains;
Happy are these as, at high tide, the fishes;
No tear doth drown the laughter in their eyes;
For better luck they have no sort of wishes;
The cake is theirs—they learned to advertise.

Saint Mary's Academy.

One Mile West of Notre Dame University.

—On the 3d inst.—Feast of the Invention of the Holy Cross—the exquisite golden cross which now surmounts the beautiful new church was raised to its position.

—An agreeable visit from Miss Lizzie Carney, Class '86, Mrs. Nettie Danforth Wilson, and Miss Mary Ducey (former pupils of St. Mary's), was cordially welcomed.

—The efforts of the class in Domestic Economy are very successful, proving that the cultivation of literary and scientific knowledge does not preclude skill in the culinary art.

—The badge for politeness in the Minim department was won by Eva Quealy, who kindly waived her claim in favor of Charlotte Caddagan. Those equally entitled were the Misses McCormick, O'Mara, Pugsley and M. Becker.

—The instruction by Very Rev. Father General on Monday morning, to the Children of Mary in the Chapel of Loreto, was on the Apparition of St. Michael, which was celebrated on Sunday. On May 6, Very Rev. Father General also addressed his "little congregation" after Mass in the House of Loreto.

—At the regular Academic reunion, Miss Grace Stadtler recited, in a very excellent manner, a selection from the Hon. Mrs. Norton, and Miss Fannie Hertzog, in an equally creditable manner, recited a selection from Charles Mackay. Miss Fuller read the essay on "Fidelity," published in last week's issue of the SCHOLASTIC.

—A beautiful gift from Miss Laura Fendrich, Class '84, to Mother Superior for the new church, consists of a richly-wrought ciborium cover. The material is white satin, embroidered in gold and pearl; golden wheat on a background of pearl and roses of pearl artistically grouped on golden-veined pearly leaves, wreathed together on stems of gold. The embroidery on the delicate straw-colored lining is of matchless beauty. On the various divisions formed by the angles the designs are different, each vying with the other in loveliness. The Infirmary chapel was also provided by the same generous hand with a smaller, but scarcely less exquisite ciborium cover. The material is the same, but the embroidery is entirely of gold-colored grape leaves. The beloved donor will please accept the warmest thanks for her esteemed gifts.

Reading.

The old-time and most desirable accomplishment of reading well, we are sorry to say, has been more or less supplanted in the present. So eager are parents and guardians to see their children and wards commended for other attainments, that the fundamental branches are almost invariably slighted,

if not entirely overlooked. The pains once lavished on accurate articulation and a clear conception of the subject-matter of reading have of late years given place to carelessness which has resulted in the most slovenly habits.

As often our best friends may "kill us with kindness," so the nearest kin to good reading, the modern vaunted "Elocution," has, in too many instances, taken the very life out of graceful, fluent, truthful reading. Depending on the instruction which is imparted by the teacher in the preparation of selections to be publicly recited, the pupil, looking to no other end, while often pronounced to be a "charming Elocutionist," is, nevertheless, in fact, a blundering reader.

This is not as it should be. It is as absurd for one to pretend to the rank and reputation of a fine elocutionist, while yet unable to command the wide field of vocal expression—undoubtedly requisite to make one an entertaining and perfect reader at sight—as it would be for a workman who can barely manage to trundle a wheelbarrow to pretend to the position and responsibilities of an engineer on a railroad train. The difference between a mechanical recitation—learned by rote and practised *ad libitum*, which, it is true, may delight the ignorant and inexperienced—and that of the effective, distinct and noble sight-reading, which may justly be termed an accomplishment, may aptly be compared to the contrast between "Bonnie Doon" played on a hand organ, and "Bonnie Doon" sung by Patti. The latter comes from the heart, and is the embodiment of skill and intelligence; the former is ground out of the organ barrel and the little animal in scarlet coat and brass buttons fairly represents the appreciation of his fellow listeners.

The first requisite for good reading is a wide range of general information, and an unmistakable familiarity with the words employed. To know their correct pronunciation is not alone necessary: their meaning must be understood, and the mind of the reader must clearly apprehend the object of the author in presenting the subject under consideration. These are mental requisites. The physical conditions, without which the above would be of no avail, are as follows: A clear, well-trained voice; a simple, truthful manner, and complete self-possession. Without the last-named quality, all the rest will count as nothing.

To prove this, let those who have ever suffered from attacks of "stage fright," (which mental malady may assail one in a parlor, at a *soirée*, or even in the smallest social gathering,) let them, we repeat, acknowledge what an advantage must be derived from a certainty of never being subject to such attacks.

The weekly reunions enjoyed at St. Mary's are maintained for the purpose of imparting self-possession. The public reception of good notes, when each young lady is expected to present herself before the person presiding, and to politely receive the little reward, is an admirable method of imparting ease and grace of manner in the presence of others: but to read or to recite in such an as-

semblage serves the purpose far more completely. To shield herself from undue criticism on such occasions, a reader should know how to adapt her tone of voice to the place where she is to read. In a small room, a comparatively low tone will suffice. In a large apartment, the volume of voice must be increased, and the pauses must be correspondingly longer. One may read very charmingly in a drawing-room; but in a study-hall, where many are congregated, she may lose her claim upon attention, because of the uneasiness occasioned in spite of their best efforts by those who are unable to hear. What is known by elocutionists as the orotund quality of voice should be carefully cultivated by those who hope to be heard in any but the smallest circles. If one is to read before a large company, she should practise repeatedly before hand, just as the musician does before playing in the presence of those who are skilled in the art of music.

In an essay entitled "Reading," one cannot be excused from alluding, briefly though it be, to the moral and religious character of what is read. Too much care cannot be taken to exclude whatever will not benefit the mind of the reader. The larger proportion of works extant in the form of bound volumes, as well as in that of transient periodicals, are not of a nature to elevate and strengthen the mind. Most of the reading now popular is of a nature so completely shallow, that time spent in its perusal is worse than wasted. Far from being even negatively useful, it weakens the mind and destroys the memory. Its worst effect, however, is to stultify the moral sense, and to occupy the time which should be given to study. Of course, this objection most forcibly applies to the young, for all young people are supposed to be students. Yet, even in more advanced life, it cannot be wisdom to desert sound reading for that which is not beneficial, and our restriction remains in full force, as it regards all classes, old and young, rich and poor.

Readers of good literature are generally sound thinkers; and sound thinkers have little difficulty in making themselves understood when they read or speak. It requires *mind* to make a thoroughly good reader.

CATHARINE SCULLY (Class '87).

Roll of Honor.

FOR POLITENESS, NEATNESS, ORDER, AMIABILITY, CORRECT DEPORTMENT, AND EXACT OBSERVANCE OF ACADEMIC RULES.

SENIOR DEPARTMENT.

Par Excellence—Misses Allnoch, Brady, Blaine, Blair, Bates, Blacklock, Burke, Beschameng, Birdsell, Clendenen, Clifford, Coll, Carmien, Coglin, Claggett, Dillon, C. Dempsey, H. Dempsey, Dart, Desenberg, Dunkin, Egan, Fuller, Flannery, Fitzpatrick, Griffith, Guise, Gavan, Griffin, Horn, Hummer, Heckard, Hertzog, Harlem, Henke, L. Hutchinson, M. Hutchinson, Kearsey, Kearney, Kearns, Kennedy, M. F. Murphy, McHale, Miner, A. Meehan, L. Meehan, M. Meehan, M. Morse, Murphy, M. McNamara, M. McCormick, Marsh, Moore, McCarthy, Moran, O'Conner, Negley, Neff, Patrick, Pierson, Proby, K. Quealy, G. Regan, Riedinger, Rend, Rose, E. Regan, Reed, Robinson, Scully,

St. Clair, Stadtler, Shields, Sterns, R. Smith, M. Smith, Stafford, Stocksdale, Sullivan, Sweet, Triplett, Thompson, Tomlins, Van Horn, Williams, Wynn, Wehr, Wimmer, Weishart, Wright, Zahm.

JUNIOR DEPARTMENT.

Par Excellence—Misses T. Balch, E. Blaine, Boyer, Bruus, Burdick, Campeau, J. Fisher, Fritz, L. Griffith, Hughes, Heyman, M. Kennedy, Kendall, Knauer, Koester, Lindsey, Mason, McDonnell, Mercer, Nester, Quill, Rhodes, Rogers, Stapleton, Schmauss, Stiefel, Wiesenbach.

MINIM DEPARTMENT.

Par Excellence—Misses M. Becker, Caddagan, McCormick, O'Mara, Pugsley, E. Quealy, Wallace.

CONSERVATORY OF MUSIC.

HONORABLY MENTIONED.

ADVANCED COURSE, GRADUATING CLASS—Miss Ada Shephard.

1ST COURSE, GRADUATING CLASS—Miss Estelle Horn.

1ST CLASS, 2D DIV.—Miss Guise.

2D CLASS—Misses Rend, Van Horn, M. F. Murphy.

2D DIV.—Misses Dillon, Fuller, Riedinger, Snowhook, Wolvin.

3D CLASS—Misses Egan, C. Griffith, Kearney, St. Clair.

2D DIV.—Misses Brady, Fitzpatrick, Foin, Gavan, Miner, G. Regan, Shields.

4TH CLASS—Misses Barry, H. Coll, A. Duffield, Flannery, Wimmer.

2D DIV.—Misses M. Duffield, N. Dempsey, C. Dempsey, Hinz, Koester, Moran, McCarthy, Stadtler.

5TH CLASS—Misses Allnoch, Bragdon, Clendenen, Clifford, Gordon, E. Hutchinson, Kearsey, M. Murphy, Proby, M. Smith, Stapleton, Sullivan, Wright.

2D DIV.—Misses M. Bates, Blacklock, Bub, Burke, Claggett, Carmien, Desenberg, Faxon, Fravel, Griffin, Hughes, Henke, Hummer, Kendall, Knauer, Kearns, A. Kennedy, N. Morse, McDonnell, McEwen, Nester, Pierson, Quealy, Steele, Stafford, R. Smith, Tomlins.

6TH CLASS—Misses Beaubien, Caddagan, S. Dempsey, J. Fisher, Hull, Hertzog, Harlem, Heckard, M. Kennedy, Marsh, L. Meehan, H. Meehan, Mason, C. McNamara, M. McNamara, Patrick, Stocksdale, Triplett, Wynn, Weir.

2D DIV.—Misses T. Balch, Coglin, E. Balch, Dart, Dunkin, Heyman, Hake, M. Hutchinson, Johnson, Robinson, M. McCormick, Prudhomme, Pugsley, Rhodes, Weishart, Zahm.

7TH CLASS—Misses E. Blaine, Bruus, Bridgman, Coll, K. Fisher, Fritz, Hunting, Leonard, Negley, O'Conner, E. Regan, Reed, Thompson.

2D DIV.—Misses Campbell, O'Mara, Wallace.

8TH CLASS—Miss B. McCormick.

9TH CLASS—Misses Crane, G. Meehan, Mercer, Wiesenbach.

HARP.

GRADUATING CLASS—Misses Dillon, Fitzpatrick, A. Shephard.

6TH CLASS—Miss Nester.

GUITAR.

2D CLASS—Miss A. Egan.

6TH CLASS—Miss F. Steele.

VIOLIN.

2D CLASS—Miss Koester.

3D CLASS, 2D DIV.—Miss Claggett.

4TH CLASS—Miss Fravel.

VOCAL DEPARTMENT.

1ST CLASS—Miss M. F. Murphy.

2D DIV.—Miss Guise.

2D CLASS—Misses Gavan, St. Clair, Foin.

2D DIV.—Miss Moran.

3D CLASS—Misses Wynn, Smith.

2D DIV.—Misses Brophy, Miner, McCarthy.

4TH CLASS—Misses Bragdon, Barry, M. McNamara, Allnoch, Carmien, Heyman, C. Dempsey, N. Dempsey.

5TH CLASS—Misses Hawkins, McDonald, Steele, Gordon, Bub, Hertzog, L. Meehan, Triplett, Williams, Proby, Dunkin.